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CANADIAN ART

a pupil of the late Puvis de Chevannes; F. McGillivray Knowles, R. C. A., not a stranger to Paris Salons; Miss Muntz, who holds her Honorable Mention from the Champs Elysees; W. Brymner, R. C. A.; E. Wyley Grier, an almost regular contributor to the British Royal Academy and an Honorable Mention of Paris also; Miss Tully, Miss Carlyle, Mrs. Reid and many others, many of them familiar also with the best in art of the old world. They remembered some of their native architecture: the University of Toronto, a native work of superior excellence; St. James' Cathedral, the interior of Osgoode Hall, and the but just completed new City Hall, costing between three and four millions, and many other works of acknowledged merit.

They thought of their industrial art and its increasing excellence. They knew that at the World's Fair they had equalled the Italians in painting and that at the Colonial Exhibition in London, not long since, they had excelled all the colonies represented. They looked around at their development in mural decoration and its present encouraging features. They reviewed their progress in the last twenty years, under conditions most unfavorable to art growth.

Summing up these and other evidences of their merit and their claim to recognition by and a place among the world's art, they decided that they were justified in refusing to appear at the Exposition in the position of inferiority granted them. No doubt they are justified, for it is true that an excellent collection of art, small, perhaps, but serious in intention, could have been secured, both from amongst those now in existence in the country and out of it and others which they would have been stimulated to produce. The end in view in the Exposition being not, we take it, so much competition as education, and to furnish the chief existing facts and the distinguishing characteristics of each nation, Canadian artists feel that they, too, have a tale to tell, an experience quite their own, and an individuality which forbids them being considered as reproductions merely of European art life. They can not be regarded as effete nor stagnant, but as being a very worthy factor in Canadian civilization. If the aim of the Exposition is to present as fully and as truthfully as can be the salient features of each nation's

social life, it would have been courteous and proper not to have overlooked Canadian art and artists.

If there existed the notion that colonial art must of necessity be of a very primitive and crude order, the artists find the same difficulty to contend with at home. The idea still prevails in the minds of some that such must be its characteristics, and, not being blessed with sufficient real knowledge and discernment to discriminate, many at home are afraid to risk their reputation for both qualities by purchasing anything found so near home and of such modernness.

Every year cargoes of paintings to the value perhaps of between twenty-five and fifty thousand dollars are imported, unframed mainly. The law provides that every work of art of educational value by well-known artists shall enter free of duty. Clearly, all foreign art is reputable; therefore it can be mathematically demonstrated that all foreign art must go free. These collections, gathered from the overstock of a crowded metropolis, are passed to the cities to bring, many of them under the auctioneer's hammer, what they will fetch. When a purchaser can on these occasions buy a 4 feet by 3 oil painting by a foreign artist, whose genuineness is vouched for by the auctioneer, for the price of a frame, why need he pay a great many more times that amount for anything a great deal smaller and of home manufacture? This is not calculated to expand the market for or increase the appreciation of native art.



DECORATIONS FOR THE DEWEY RECEPTION

ADMIRAL DEWEY is so close to the hearts of his countrymen that his entrance into New York will be an imposing pageant if only by reason of the multitudes that will welcome him and their enthusiasm. But it is to be an artistic triumph as well. At least, such is the intention at this time of writing, and, though there are sundry hitches as to ways and means, it is scarcely conceivable that the city will fail to carry it out. The Committee on Scope and Plan is collaborating with the sculptors and painters for the decoration of the line of march.

DECORATIONS FOR DEWEY

This is the first occasion in New York of a civic function receiving artistic treatment, and the credit rests with the National Sculpture Society. They offered their services to the City, and not in any merely general way, but with a well-considered scheme, so elaborate, monumental, and, withal, so comparatively inexpensive, that its acceptance was almost a foregone conclusion. The moderate cost is due to the fact that the architect and some twenty-seven sculptors have volunteered to work without remuneration, and in so doing have given an example of civic patriotism that has never been surpassed.

Their scheme involves the erection of a triumphal arch in Madison Square, at the intersection of Twenty-fourth street and Fifth avenue. Approaching it from the north and the south will be an avenue of columns, extending the distance of a block each way. Partly, no doubt, with the natural desire of keeping the matter entirely within the control of the Society, and quite as much to avoid the delay which would have been entailed by inviting a design from an architect, it was decided to make the arch conform to the design of the Arch of Titus. This was, we believe, the happy suggestion of Mr. Charles R. Lamb, and to him was confided the duty of elaborating the scheme and of acting as architect during construction.

The arch and its approaches are to be the setting of a large array of sculpture. Surmounting the arch will be a naval quadriga, representing the Republic victorious, in a chariot drawn by sea-horses, which is being modeled by J. Q. A. Ward, the President of the Sculpture Society. The top cornice is to be supported by eight standing figures of famous seamen. Their names, with the sculptors who will execute them, are: Paul Jones, C. E. Potter; Commodore Perry, I. Scott Hartley; Admiral Porter, J. J. Boyle; Commodore Decatur, George P. Brewster; Commodore McDonough, Thomas Shields Clarke; Cushing, H. A. Lukeman; Commodore Hull, H. K. Bush-Brown; Admiral Farragut, W. O. Partridge.

Resting upon bases, one on each side of the north and south entrance to the arch, are to be four groups, representing Combat, Peace, Triumph and To Arms. These are being modeled, respectively, by Karl Bitter, Daniel

C. French, Charles Niëhaus and Philip Martiny. The structure will also be pierced through from west to east, corresponding to the axis of Twenty-fourth street. Over this arch, on each side, will be a bas-relief, the western one representing "The Protection of Our Country," to be executed by William Couper; for the opposite side Johannes Gellert is designing a "Progress of Civilization." Various medallions will also adorn the structure; Admirals Foote and Warden, modeled by Frederick Moynihan; Admiral Dahlgren, by Henry Baerer; Commodore Preble, by Casper Buberi; Commodore Bainbridge, by Ralph Goddard; and Commodore Lawrence, by C. F. Hammon. F. Kaldenberg is preparing a model for the lion's head which is introduced into the cornice, and Phimister Proctor has in hand the eagle which will form the key-stone of the arch.

For the columns, which will form an avenue of approach on the north and south, Herbert Adams is designing "Eight Victories," female figures with wreaths uplifted in their hands. These will stand on high pedestals in front of each column. The entrance to this avenue will be emphasized by the substitution for the single column of a group of three. These will form the background of important pieces of sculpture. At the Twenty-fifth street entrance will stand "The West Indies," fashioned by Isidore Konti, and "The East Indies," by Charles Lopez; while the subjects symbolized at the Twenty-third street approach will be "The Army," by Wellington Ruckstuhl, and "The Navy," by G. E. Bissell.

All these models will be executed in clay by the sculptors and then cast at the expense of the Society, the cost of enlargement being borne by the City. The sculpture, as well as the arch and columns, will be constructed of "staff."

The influence of this public-spirited act of the sculptors has made itself felt in another way. The Committee on Scope and Plan has requested the National Society of Mural Painters to advise it as to color decorations along the route. They have responded with alacrity, but at the time of writing no definite scheme has been announced. The question is befogged owing to the difficulty of providing funds to defray the expenses. It is understood, however, that the painters have made

THUMB-NAIL NOTES

some propositions which appear to be excellent. One is that no permit shall be granted for the erection of a stand unless the promoters undertake to decorate it according to some design to be prescribed. And the Society advocates the erection of stands over the cross streets abutting on the line of march. Passage way would be left underneath them for traffic. It would seem that, with good management, these might be erected by the City, and the proceeds from the letting of seats devoted to the cost both of the stands themselves and of the decoration of certain important points on the route. For another proposition of the painters is that the City should mass its efforts in decorating, selecting, for example, the intersection of prominent thoroughfares for special effects. For the artistic treatment of the rest of the route the painters propose to issue a series of suggestions applicable to different localities, which, while allowing for individual varieties of decoration, would maintain a certain uniformity of method. One point on which they are disposed to rely is that the main decorations should be carried through the third stories of the houses. Bunting will be flying from the roofs, but the systematic treatment, they urge, should be kept at uniform altitude.

Whether or not circumstances within the control of politics permit the carrying out of these admirable intentions, a great point has been made by the artists. It has been acknowledged by the authorities that a fine result in decoration, as well as in other matters, can only be obtained by employing experts. That is a truism in Europe, but hitherto unrecognized in America.



THUMB-NAIL NOTES

THE SUCCESS of their magazine, "Art Education," and of their other publications relating to art in the schools, has compelled the J. C. Witter Company to take larger and more commodious quarters. They are now established at No. 123 Fifth avenue, where there is excellent opportunity for the display of their books,

pictures, casts, artistic pottery and drawing supplies.

A NEW HANDBOOK, "The Treasures of the Metropolitan Museum of Art of New York," is shortly to be published by R. H. Russell. The text is by Arthur Hoeber and covers all the collections in the Museum. It is illustrated with full-page half-tone pictures.

THE NEW SCHOOLS of the National Academy of Design will open on October 2, in the temporary building erected for the purpose at One Hundred and Ninth street and Amsterdam avenue, on Morningside Heights, New York. Every effort has been made to bring them up to the highest standard in the matters of lighting, arrangement and equipment. Admission to any of the classes is through examinations, held during the first week of October, November and February, and applicants must register during the preceding week.

PAUL W. BARTLETT'S model for the Lafayette Monument, to be erected in the Court of the Louvre, as a gift to the French nation from the children of the United States, has been approved by M. Redon, the architect of the Louvre.

MISS YANDELL has sailed for Paris, where she will execute the Bajnotti Memorial Fountain, the commission for which was recently accorded to her by competition. It is to stand in the centre of the Parkway, opposite the new passenger station at Providence, Rhode Island, as a memorial to Carrie Brown Bajnotti. The sketch model shows a circular basin, with a group of figures in the centre supporting a large bowl. The subject symbolized in these figures is "The Struggle of Life," not, as the sculptor points out, "the struggle *for* life. That would mean the struggle for bare existence, for bread merely; but I intend to indicate the real life struggle, the attempt of the immortal soul within us to free itself from the handicaps and entanglements of its earthly environments. It is the development of character, the triumph of intellectuality and spirituality that I have striven to express." Life is symbolized by a woman, the soul by an angel and earthly tendencies by three male figures. Miss Yandell was a pupil of Rodin, and one catches much of the master's influence in this conception.